

Mary Young Finds Artistic Uses in the Daily Round And Tasks of Housekeeping

Mary Young, who is featured by the Shuberts in "The Outrageous Mrs. Palmer" at the Thirty-ninth Street Theater, the home of one of her former big successes, "Believe Me, Xanthippe," in which she was a co-star with John Barrymore, has a theory of acting which is based upon her own experience as a star of many notable dramatic productions.

In her own career Miss Young has had ample opportunity for testing out her theory. She began on the stage as a child by playing Puck in Augustin Daly's production of "A Midsummer Night's Dream." Her success was such that Mr. Daly supervised her education in England, with special reference to her career upon the dramatic stage. In this period she made occasional appearances in the productions of Mr. Daly at his London Daly's Theater. When she returned to America Miss Young played the lead in "A Circus Girl" opposite James T. Powers. With the Craig Players Miss Young created all of the leading feminine roles in the Craig Harvard prize plays. Her career was interrupted by the war, and she went abroad, playing "Baby Mine" in all parts of France as a means of keeping up the morale of the American soldiers there. "The Outrageous Mrs. Palmer" was presented in Boston toward the close of last season and was so successful that it ran for 100 nights, or until the summer theater closed the theaters.

Thus Miss Young's theory of acting springs from a considerable vision of the stage.

The player should identify himself absolutely with the character he is playing, Miss Young believes.

"At rehearsal I am not the character at all," said Miss Young at the theater yesterday. "I am a player playing a rôle. There is something outside of myself which keeps me as a player in touch with the character. I am playing it from a mental reservation and able to modify my effects at will."

"But when I begin to play a rôle before an audience I am that character absolutely. I feel and think as that character would, and the settings are not mere scenery to me. They are absolute reality. Of course, there are certain stage values which must be set into the playing of a rôle without which the character could not be projected beyond the curtain line, but these are managed at rehearsal."

"During the one hundred nights I played Mrs. Palmer in Boston I found it very hard to return to my real personality when I was off the stage. My friends commented that I acted and talked off stage like Mrs. Palmer. Once, after I had refused a beggar 10 cents on the ground that his collar was dirty and beggars ought at least to wear clean linen, I decided to take drastic steps to keep from becoming the character in my own life. In my spare moments I threw myself into housekeeping, and found in the homely tasks a real return to my real self."

"But, however hard it was for me to get back to myself, I believe that our audiences were the gainers. I do not believe that a player can act conscious always of this art and secure the best results."

Vaudeville

PALACE—Karyl Norman, "The Creole Fashion Plate," is the headliner. Norman has two voices—soprano and high baritone. A musical tabloid will be Arman Kalis in "Temptation," an allegorical operetta in seven scenes. Supporting Mr. Kalis are Sheila Courtney, Dorothy Smoller, Marie Haun, Leona Smythe, Gene Cleveland, Eugene Evans, Katherine Lawrence, William Pemberton, Hal Harrington and George Davis. Paul Farnell will play the piano. The girls—Jane Egan, Katherine Lawrence, Lydia and Mace in "Old Cronies" have a comedy act. Clark and Bergman, assisted by the "Eugene Evans, Bernard and Townes and Mulford Franklin and Rose complete the bill.

RIVERSIDE—Vera Gordon, the Mother of the picture "Humoresque," will appear in person as the stellar feature of the bill, making her vaudeville debut. She will appear in an Edgar Allan Woolf playlet entitled "Lullaby." The supporting bill will include Sybil Vane, Dugan and Raymond, Santley and Norton, Al and Fannie Steadman, Beth Bert, Josephine McLaughlin and the Flying Mayors.

COLONIAL—Eddie Leonard, "Prince of Minstrels," will head the bill. The Ford Sisters, Elinore and Williams, Wilfred Clarke & Co., Fallon and Shirley, El Ceta, Latta and Billy Dreyer and the El Bart Brothers will also appear.

EIGHTY-FIRST STREET—Corinne Tilton will top the bill in "A Chameleon House." The picture feature will be William Christie, Cabanne, "The Stealers." Others on the bill include Effie Wynne & Co., Clayton and Fennie, Ed and Birdie Conrad, Arthur and Morton Haven and Pierce and Goff.

HAMILTON—Among the features are Adelaide and Hughes, Joseph E. Howard's revue, Hyman and McIntyre, Harry and Anne Seymour, Charles and Madeline Dunbar, and Joe Browning, Ryan and Bronson, the Valentines, and Bessie Clifford.

JEFFERSON—Pat Rooney and Marion Best will head the bill with "Kings of Smoke." Kranz and La Salle, Marshal Montgomery, O'Donnell and Blair, Raymo and Rogers, Transfield Sisters, Franchini Brothers, and Walthour and Princeton will also be seen.

LOEWS AMERICAN—"The Purple Revue," "Election Night," and Everett's Monkey Circus will be among the vaudeville features of the first half of the week. Alice Lake, in "Body and Soul," will be the film. Brady and Mahoney, in "A Voyage on the Ocean of Fun," and "Nine o'Clock," are among the headliners for the last part of the week. Basil King's "Earthbound" is the picture.

B. S. MOSS'S BROADWAY—Among those on the eight-act continuous program are Charles Leonard Fletcher, Vinie Davis, Archer and Belford, and Jack Joyce. Edith Taliaferro in the screen version of "Turn to the Right" is the motion picture feature.

Motion Picture Camera Is Hailed as an Aid to Psychopathic Diagnosis

Now comes the motion picture camera as the X-ray of the soul—the mirror of spiritual qualities in human beings. Not many years ago the X-ray was given to the world of science, and surgery took an advance step. By means of the violet ray physicians were enabled, literally, to look through their patients. Physical defects could be exposed, but the spiritual alloy in man still remained an undiscovered mystery. There are some to-day who believe that the motion picture camera and the powerful lights used in making pictures have supplied the means of reading the soul of man.

"It is not so much the camera that seeks out the spiritual defects as it is the actinic rays that come from the powerful lights used in the modern motion picture studio," explained Frank Reicher, who has just finished directing Dorothy Dalton in a Paramount picture. It was while making this picture, "In Men's Eyes," that Mr. Reicher got his idea.

"Many times you see a person who gives the impression of finely knit character and to the eye they are the epitome of grace and charm; but once they are put under the powerful lights before the camera all the coarseness of their nature is exposed," said Mr. Reicher. "Many times you have heard the expression that 'So and so does not seem well.' This may be because of physical features or it may be because the spiritual make-up of the subject cannot stand the test of the actinic rays."

"I believe that it will not be long before psychologists and psychopaths are using the close-up of the motion picture camera for detecting various forms of dementia. There is no better way of illuminating character than through the camera that I know of. It is a known fact that gowns to be worn in motion pictures must be made of the finest material because the camera shows up so clearly the texture of the cloth. The same thing can be applied to humans. The entire warp and woof of a man or woman's character come into view under the eye of the camera. A person may appear flawless in 'In Men's Eyes,' but before the eye of the camera all mental and spiritual defects come to the surface."

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Scene From "Kissing Time"



Edith Taliaferro and Paul Frawley

Brooklyn Theaters

MAJESTIC—William Harris Jr.'s production of "East Is West," with Helene Sinnott in the rôle of Ming Toy, will be here for the week.

SHUBERT-CRESCENT—The Shuberts' revival of "Florodora," with Eleanor Painter and others who were seen at the Century, comes to this theater.

CRITERION—"Something to Think About," begins its week here, and promises not only to equal but break the records established by other motion picture productions at this theater.

FORTY-FOURTH STREET—"Way Down East," the D. W. Griffith production, is giving one of the most popular of the season's motion picture offerings. Richard Barthelmess, Creighton Hale, Lillian Gish and others are in the cast of the screen version of the play.

RIALTO—Mary Miles Minter, in "Eyes of the Heart," a Reelart picture, will be the principal screen feature. It is an adaptation of Dana Burnett's story, "Blindness." The prelude of Acts I and II of Wagner's "Lohengrin" will be played by the orchestra. Emanuel List, basso profundo, will sing Ciro Pissuti's "Bedouin Love Song," and Alma Doris, soprano, and Edwino Albano, baritone, will sing a duet from Verdi's "Il Trovatore."

RIVOLI—Charles Ray, in "An Old-Fashioned Boy," a Thomas H. Ince production for Paramount, will be the most important screen offering. It is the story of an old-fashioned boy who loved a new-fashioned girl. The orchestra will play the overture to Offenbach's "Orpheus" and "Back to the River" by Max H. Maurer, in which he plays Torchy. There will be other novelties.

LOEWS METROPOLITAN—Mercedes, the "Psychic Wonder," will be the vaudeville headliner all week. Basil King's "Earthbound" will be the film the first half of the week and Alice Lake, in "Body and Soul," the last half of the week.

STAND ANITA STEWART in "Harriet and the Piper," a First National production, will be the film feature. Johnny Hines, the comedian, will appear in person in conjunction with the showing of "Torchy on High," in which he plays Torchy. There will be other novelties.

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Monte Blue Doesn't Care For Subways; Too Much Like Cattle Cars, He Says

When the Pennsylvania train bringing Monte Blue to New York ducked into the tunnel under the Hudson River you couldn't blame Monte for being a bit anxious—not if you've seen him drowning in the tunnel cave-in in "Something to Think About."

This most dramatic moment in the Cecil B. De Mille production at the Criterion Theater was even more dramatic to young Mr. Blue, for they turned loose 10,000 gallons of water upon him in filming the scene, which is a good deal of water for Hollywood, which is neither separated from Los Angeles by a river nor connected by a subway.

By the time he had floundered in this watery deluge until he looked dead his merciful director pulled him out, but the experience was real enough to Monte to generate a wholesale respect for tunnels under the water.

When he came East to appear in the Charles Maigne production of "The Kentuckians," the Paramount picture version of the novel by John Fox Jr., he brought with him his Western mannerisms and the big sombrero topping his six-foot-two.

"You know," he confided, "I can't quite get used to your subway. I've seen 'em load cattle out West, but that's tame to what they do to people here. At the Pennsylvania station I was shoved into an express subway train by two guards who slammed the door in my face. The fact that I wanted to get off at Fifty-ninth Street made no difference to them, nor could I get out until we got to Seventy-second Street, and then it was a long walk back."

But the young man who doesn't care for these city ways soon had to go on location, and in the backwoods of Kentucky, near Big Stone Gap, he found relief from subway rushes. Now he's back in town again, and working at the Long Island City studio of the Famous Players-Lasky Corporation. He is the featured player in "The Kentuckians," and looks the part of the rugged mountaineer to the extent that the Kentuckians who knew the late John Fox commented on his resemblance to the man about whom Fox built his fictional character.

In "Mary"

"Respect the blind. When it is necessary to portray this unfortunate class on stage or screen be sure that the actors do their parts correctly, not in ways that will caricature or misrepresent a class of people who have done such things to offset their misfortune."

Some months ago stage and screen producers were in receipt of such a communication, the occasion for it being a performance wherein an actor, personating a blind man, comported himself in a manner not at all complimentary—or accurate.

As an illustration of how blind parts should be played, Mary Miles Minter was induced to pose as a model of the right and wrong ways. Miss Minter was selected because she has the rôle of a little blind girl who afterward regains her sight in her latest Reelart picture, "Eyes of the Heart."

In preparation for the rôle Miss Minter made daily visits for a week to a large institution for the blind, supplementing this by book study of the infirmity.

"The more one knows about the blind," says the young star, "the greater admiration do you gain for such persons as Helen Keller, Laura Bridgman and Senator Gore, of Oklahoma, as well as hundreds of sightless, but still busy and independent persons. And I, for one, commit myself heart and soul to any movement that will aid in their proper presentation in the drama."

"One of the most common mistakes in personating the blind," continued Miss Minter, "is a wrinkling of the eyes and face. You and I do it when

we close our eyes tightly to shut out the light—but not so with the blind. Light doesn't usually affect their eyes, and it naturally causes them not the slightest movement of the face or muscles. Ordinarily the face of a blind man or woman is reposeful to a remarkable degree.

"The eyes must be held steady and without the movement or agitation that would indicate recognition or sight. That was the most difficult part for me. To hold the eyes fixed and blank under the blinding light of a studio was a terrific strain. I had to rest for three or four days after the picture was finished in order to bring my eyes back to normal."

"I found still another feature of old-time blind impersonations that I had to overcome. Blind children used to play exactly like seeing children. Their 'eyes' are in their hands, but these 'eyes' are in a manner that is not at all graceful.

"Eyes of the Heart" is adapted from the story "Blindness," by Dana Burnett. Miss Minter has the appealing rôle of a little blind orphan who is adopted by a gang of crooks, but believes them to be the most wonderful people in the world. How she regains her sight and falls in love with the leader of the gang makes a thrilling and delightful story. "Eyes of the Heart" is playing at the Alcazar Theater this week.

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Guests in "The Tavern"



Alberta Burton and Arnold Daly

Mary Miles Minter Studies Blind Persons to Simulate Sightless Child on Screen

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Lionel Barrymore in a New Film

Lionel Barrymore has started work on his new picture which is adapted from the play "The Great Adventure" and the book "Buried Alive," by Arnold Bennett. The picture is a First National, and is being directed by Kenneth Webb. The cast includes Doris Rankin, Iva Dawson and Arthur Rankin.

Katherine Perry, Silent Drama

Katherine Perry, folies girl, will be seen as leading woman in Owen Moore in his next Solznick picture "Lend Me Your Wife." Miss Perry was chosen by Howard Chandler Christy as the most beautiful woman in New York.

COLUMBIA

The Home of Burlesque Laughs—Times Extra Midnight Performance—Election Night at 11:30—Regular Performance at 8:15—Complete returns read from the stage at both performances.

TOWN

The newest thing in up-to-date burlesque. Company of GEORGE A. CLARK and ETHEL SUTTA. One of the "newer" shows that is making theatrical history. Tickets daily—moderate prices. Seats 2 weeks in advance. Smoking permitted.

BROOKLYN AMUSEMENTS

Shubert-Crescent

WEEK BEGINNING TO-MORROW NIGHT—Matinee Election Day and Saturday—Election Returns Read From The Stage—Best Seats at Mat. \$2.00, Sat. \$3.00.

FLORODORA

WITH ELEANOR PAINTER AND A CAST OF SUPER-EXCELLENCE. The York Century Theatre Production, with "PRETTY MARY" and "ELECTION RETURNS READ FROM THE STAGE."

COMING NEXT WEEK

The Management of the Shubert-Crescent Theatre takes pleasure in announcing for a special run—starting Monday Night, Nov. 8—the most marvelous attraction ever brought to Brooklyn for an engagement of such length and importance.

B.F. Keith's ORPHEUM

AT ALL B. F. KEITH THEATRES ELECTION NIGHT 2-COMPLETOS SHOWS—AT 7:30 AND 10:30 P. M.

MORTON FAMILY

Four Morton Clara Mortons & Glass Morton LONG TACK SAM FAMOUS CHINESE WINTER VARIETY

BOYCE DENNIS COMBE SISTERS BOBBY O'NEILL & CO. in "4 QUEENS & A JOKER" AND OTHERS

AT ALL B. F. KEITH THEATRES ELECTION NIGHT 2-COMPLETOS SHOWS—AT 7:30 AND 10:30 P. M.

BROOKLYN ACADEMY OF MUSIC

2. BIG KEITH SHOWS TONIGHT AT 8:20 SHARP TUESDAY (Election) NIGHT AT 8:20

TONIGHT ONLY

JUNE & IRENE MELVA SANTLEY & NORTON NONETTE ROBERT EMMETT KEANE ELSA RYAN & CO. SYBIL VANE

WILLIAM ROCK'S REVUE 1920

BILLY B. VAN WILLIAM ROCK JAMES J. CORBETT A LIMOUSINE CHORUS OF 50 BEAUTIES

WILLIAM HARRIS

With WILLIAM HARRIS Original CAST GEORGE PARSONS

MAJESTIC

Mat. Wed. and Sat. Extra Matinee Election Day. Week Starting To-morrow Night. WILLIAM HARRIS, Jr., Presents

"EAST IS WEST"

A Comedy in Three Acts and Prologue By Samuel Shipman and John B. Hunt Success of Two Solid Years The Astor Theatre, N. Y.